

# THE Musical Times

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Music at Dulwich College

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## Correspondence.

### MUSIC AT DULWICH COLLEGE.

SIR,—The account given in the July 'MUSICAL TIMES' of the music at Dulwich College is erroneous. So far from being neglected, the support given by the school to the musical institutions is enthusiastic. The statement that the music is 'under the charge of form masters and not professional musicians' is a ludicrous perversion of the truth. With the exception of myself, not one of the eight masters engaged in the musical teaching, teaches anything but music, and no form master teaches any music whatever.

No mention is made in the article of the great work done here by Mr. E. D. Rendall, which has left us with a musical organization complete in every particular, and a choir, orchestra and band which are, I believe, unsurpassed by those of any other public school. I might add that there is now no such thing as 'Upper' and 'Lower' School; 'Dulwich College' is a name expressly confined to this *School* by the Act of 1882; the Chapel has, musically, no connection whatever with the School; the two gentlemen whose photographs you reproduce were (*sic*) organists of the Chapel, not of Dulwich College.

Believe me, very truly yours,

HUBERT DOULTON,

Master of the Music at Dulwich College.

Dulwich College, S.E.,

July 1.

[In printing the above letter, *literatim et verbatim*, we venture to say that in the article the words 'neglected' (or 'neglect') were not once used. On the contrary, the writer of the article said that 'due credit must be given for much excellent work done at the school concerts and in the encouragement given to boys to learn music.' Mr. Doulton endorses the statement that the music at the College is under his direction, and he is a form master; therefore the music is, as we said, under the charge of form masters; for we included what is commonly known as the Lower School, or Alleyn's School, which, however distinct it may be from the modern Dulwich College, is under the control of the same governing body, and in this school the music is also under the charge of a form master.

If, as Mr. Doulton states, 'the Chapel has, musically, no connection whatever with the School,' it may be pointed out that Mr. E. D. Rendall—whose work is so highly and doubtless rightly eulogised by Mr. Doulton—was Organist as well as 'Principal musicmaster' of the College (*see the Roll of the Union of Graduates in Music*); and, moreover, he is a graduate in music at the University of Cambridge.

Dr. W. H. Cummings, in an article entitled 'Music at Dulwich College,' contributed by him to *Concordia* of August 7, 1875, said: 'Of the music taught in the College the less said the better. The study of music by all the scholars should be compulsory, and proper facilities and times for teaching the various classes should be arranged.' Whatever improvement has since been made in the musical department of the College, the fact remains that music does not hold that high place in the curriculum as was intended by the founder: this the writer of the article endeavoured to point out.—ED. *M. T.*]

### THE ARTICLE PSALTER IN GROVE'S 'DICTIONARY OF MUSIC AND MUSICIANS,' NEW EDITION.

SIR,—My attention has been called to a communication appearing in the current number of 'THE MUSICAL TIMES,' and containing a list of alleged omissions and statements requiring correction—from the bibliographical point of view—in an article upon the English Metrical Psalter (in its musical aspect), in the new edition of Grove's Dictionary.

The list does not claim, apparently, to be the outcome of original research, but is rather derived from the works of recent writers, whose statements, it may be said, themselves need verification if they are to be used for this purpose.

The article in the first edition, which was also the first attempt to deal at all fully with the subject, was founded upon a careful examination of all the original sources, so far as they were then known. A list of the musical contents of each psalter, giving the first line of every tune, was made, and these were carefully compared; every precaution against error seemed to have been taken, and the history of each tune, it was hoped, was as plain as possible. And, in fact, the information then given having remained unquestioned, it was repeated, with very little change, in the new edition.

Since questions have now at last been raised, I should naturally have been glad if they could have been discussed and cleared up at once; but unfortunately I am, and shall be till November, far from London, and from all my books and papers relating to this subject, so that it will be impossible for me to begin the necessary inquiries until after my return to town. Only by a careful re-examination of the original sources can it be shown whether, in the cases mentioned by your correspondent, my information is correct, or whether the precautions taken against error were after all inadequate.

I remain, SIR,

Your obedient servant,

July 19, 1907.

THE WRITER OF THE ARTICLE.

[We await the result of the 'careful re-examination of the original sources' before replying to the above letter.—ED. *M. T.*]

### THE LATE DR. JOSEPH SMITH.

DEAR SIR,—Your obituary notice of Dr. Joseph Smith induces the promoters of the fund for the relief of his widow and younger children to beg the favour of your space. A generous response to their private solicitations has to be duly acknowledged; but thinking that many of his friends both professional and private would be glad to contribute to the fund, if it were more publicly announced, I am authorized to send you this letter. The lists will shortly be closed, and any contribution, however small, will be gratefully acknowledged by Dr. and Mrs. Werner, 31, Merrion Square, Dublin, and Mr. and Mrs. Peter Goodman, 44, Rutland Square, Dublin; and also by yours faithfully,

JOSEPH SEYMOUR,

Hon. Treasurer, Leinster Section, Incorporated  
Society of Musicians.

18, Northumberland Road, Dublin.

### SOUTHPORT ADJUDICATING METHODS.

SIR,—I was extremely pleased to read the strictures passed upon the method of screening the adjudicators at the Southport festival. It is an insult to ask any adjudicator to accept such conditions. If conductors and adjudicators would have the courage to decline to have anything to do with festivals that foster this method, it would cease immediately. I have refused to adjudicate under similar circumstances until the 'bathing van' has been removed. I appeal to the various executive committees to adopt methods in harmony with our Divine Art so that we may have perfect ensemble with competitors and adjudicators.

Yours, &c.,

Hanley, July 8.

JOHN JAMES.

### THE DURHAM MUSICAL SOCIETY.

DEAR SIR,—On p. 401 of your June issue it is stated that the Durham Musical Society will probably 'be converted into a Cathedral Choral Society, which will devote itself to giving oratorios and other sacred works in the Cathedral.'

As a member of the committee of the Durham Musical Society I wish to give an emphatic contradiction to this statement, which is likely to affect the Society prejudicially. The Cathedral Choir, augmented by special voices, now gives oratorios three times yearly; but the Durham Musical Society will, as hitherto, continue to give its concerts quite independently.—Yours truly,

E. V. STOCKS,

Conductor Durham University Musical Society.

31, Old Elvet, Durham.

July 18.